

SECTION IV. N°1.

CHARLES HALLÉ'S  
PRACTICAL  
*Pianoforte School.*

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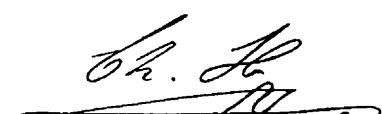
RONDO IN E FLAT  
Op. II.

BY

J. N. HUMMEL.

ENT. STA. HALL.

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PRICE 5/-

FORSYTH BROTHERS,  
*Regent Circus, Oxford Street, London.*  
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# P R E F A C E.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

*Two Metronome marks* will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

# DAILY EXERCISES.

1

Each repeat to be played twelve times without stopping.

M. M. ( $\text{♩} = 108$ ) ( $\text{♩} = 152$ )

1

8

1

## RONDO

In E flat.

M. M. ( $\text{♩} = 100$ ) ( $\text{♩} = 132$ )

J. N. HUMMEL, Op. 11.

Allegro

Scherzando.

M. M. ( $\text{♩} = 100$ ) ( $\text{♩} = 132$ )

J. N. HUMMEL, Op. 11.

Allegro

Scherzando.

The image shows page 3 of a piano sheet music score. The music is divided into six staves by a large brace. The top staff uses a treble clef and has a key signature of one flat. The second staff uses a bass clef and has a key signature of one flat. The third staff uses a treble clef and has a key signature of one flat. The fourth staff uses a bass clef and has a key signature of one flat. The fifth staff uses a treble clef and has a key signature of one flat. The sixth staff uses a bass clef and has a key signature of one flat. The music includes various dynamics such as *rallent.*, *pp*, *sf*, and *cres.*. Fingerings are indicated with numbers above or below the notes. Performance instructions like *a Tempo* and *(>)* are also present. The page number 3 is located in the top right corner.

4

(f) ff p dolce pp

decrese calando

d e f g

fp fp fp

SECTION IV NO. 1

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of six systems of four measures each.

**System 1:** Measures 1-4. Dynamics: dynamic markings are present above the notes. Measure 1: dynamic 'f' (fortissimo). Measure 2: dynamic 'sf' (sforzando) and dynamic 'p' (pianissimo). Measure 3: dynamic 'mf' (mezzo-forte). Measure 4: dynamic 'mf' (mezzo-forte).

**System 2:** Measures 5-8. Measures 5-6 show eighth-note patterns with fingerings (e.g., 2 1 +, 3 2 1 +). Measure 7 starts with a bass note followed by eighth-note pairs. Measure 8 concludes with a bass note followed by eighth-note pairs.

**System 3:** Measures 9-12. Measures 9-10 show eighth-note patterns with fingerings (e.g., 3 2 1 +, 2 1 +). Measure 11 starts with a bass note followed by eighth-note pairs. Measure 12 concludes with a bass note followed by eighth-note pairs.

**System 4:** Measures 13-16. Measures 13-14 show eighth-note patterns with fingerings (e.g., 1 2 +, 2 1 +). Measure 15 starts with a bass note followed by eighth-note pairs. Measure 16 concludes with a bass note followed by eighth-note pairs.

**System 5:** Measures 17-20. Measures 17-18 show eighth-note patterns with fingerings (e.g., 1 3 2 +, 2 1 +). Measure 19 starts with a bass note followed by eighth-note pairs. Measure 20 concludes with a bass note followed by eighth-note pairs.

**System 6:** Measures 21-24. Measures 21-22 show eighth-note patterns with fingerings (e.g., 2 + 1, 2 3 +). Measure 23 starts with a bass note followed by eighth-note pairs. Measure 24 concludes with a bass note followed by eighth-note pairs.

6

*h* *cres.* *(sf)* *p espressivo*

*p* *dolce*

*legato assai*

*cres.* *sf* *p* *10*

*h* *i* *2* *3* *1*

SECT: IV № 1.

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The music consists of six systems of four measures each.

**System 1:** Measures 1-4. Fingerings: +1, 2, 3, 2, 3; +1, 2, 1, 2; +1, 2, 3, 2, 3; +1, 2, 3. Dynamics: (>) at the beginning of the first measure, f at the end of the fourth measure.

**System 2:** Measures 5-8. Fingerings: 3, 2, +1, 2, 3; 3, 2, +1, 2, 3; 4, b, 1, +1, 2, 3; 4, b, 1, +1, 2, 3. Dynamics: > at the beginning of the first measure, ( ) at the beginning of the second measure, ( ) at the beginning of the third measure, > at the beginning of the fourth measure.

**System 3:** Measures 9-12. Fingerings: 1, 2, 3, 4; +1, 2, 3, 4; +1, 2, 3, 4; +1, 2, 3, 4. Dynamics: fp at the beginning of the first measure, fp at the beginning of the second measure, fp at the beginning of the third measure, sf at the beginning of the fourth measure.

**System 4:** Measures 13-16. Fingerings: +4, +4, +4, +4; 1, 4, 1, 4; +4, 1, 4; +2, 3, 4, 3, 2, 1, +. Dynamics: sf at the beginning of the first measure, crescendo at the beginning of the second measure, sf at the beginning of the fourth measure.

**System 5:** Measures 17-20. Fingerings: 1, 4, 1, +; 1, +, b, +, 4, +, 3, +; 3, 1, +, b, +, 4, 2, +; 3, 1, +, b, +, 4, 2, +. Dynamics: sf at the beginning of the first measure, f at the beginning of the second measure.

**System 6:** Measures 21-24. Fingerings: 1, 3, +, 1, b, 2, 1, 3, 1, 4, 1, +; +, 2, +, 1, 3, 1, 4, 2, 3, 1, +; 2, +, 2, +, 2, +, 1, 3, 1, 4, 2, 3, 1, +. Dynamics: (sempre f) at the beginning of the first measure, p at the beginning of the second measure, ( ) at the beginning of the third measure.

**Section IV No. 1.**

8

*calando*

*dolce*

*see a* *2*

*p*

*j* *2*

*(marcato)*

*crescendo* *(marcato)*

*f*

*j* *3* *2* *1* *2* *4* *3*

**SECTION IV N° 1.**

*k* 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

*k tr.*

*p*

*(cres.)*

*sempre più cres.*

*k tr.*

*l tr.*

*m tr.*

*f*

*(dim.)*

*o tr.*

*perdendosi*

*o tr.*

*a*

*(>)*

*(>)*

*(>)*

*(pp)*

*l*  
1 2 1 2 1 2 1 2 1 2 1 2 1 3  
3 3 3 3 3 3 3 3 3 3 3 3 3

*m*  
2 2 2 2 2 2 2 2 2 2 2 2 2  
+ 3 + 3 + 3 + 3 + 3 + 3 + 3

*n*  
1 1 1 1 1 1 1 1 1 1 1 1 1

*o*  
2 2 2 2 2 2 2 2 2 2 2 2 2  
+ 3 + 3 + 3 + 3 + 3 + 3 + 3

The image shows six staves of musical notation for guitar, arranged in two columns of three staves each. The notation includes various performance markings such as dynamic changes (e.g., *p*, *f*, *dolce.*, *sf*, *pp*, *sf*), articulations (e.g., dots, plus signs, numbers 1-4), and fingerings (e.g., 1, 2, 3, 4). The music consists of six measures per staff, with some measures spanning multiple staves. The style is characteristic of classical guitar music, with its unique rhythmic and harmonic structures.